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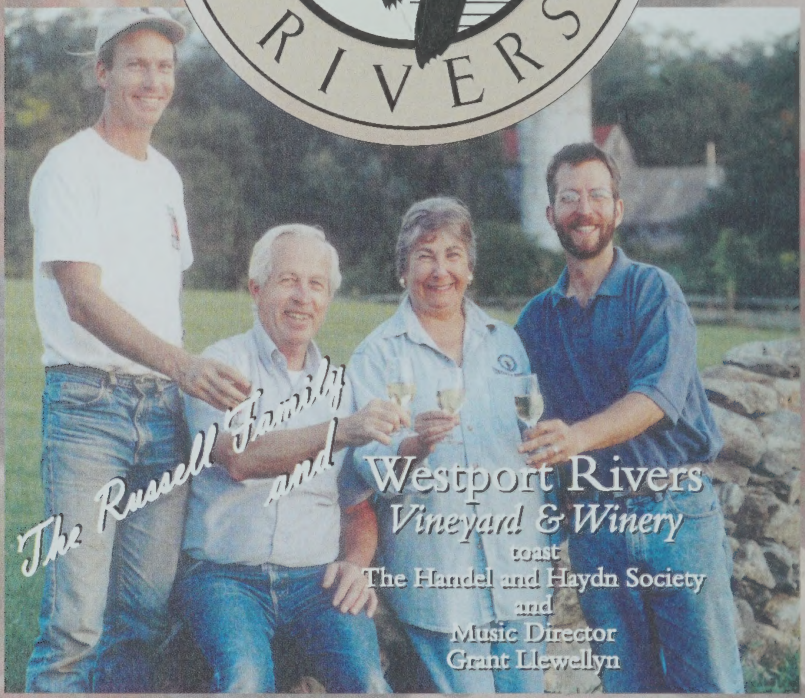

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Program

2002–2003 Season

Friday, March 28, 8.00pm — New England Conservatory's Jordan Hall
Sunday, March 30, 3.00pm — Sanders Theatre

John Finney, conductor

Trio Sonata in G Major for two flutes and continuo, BWV 1039 — J.S. Bach (1685-1750)

Adagio
Allegro ma non presto
Adagio e piano
Presto

Cantata No. 196, "Der Herr denket an uns" — Bach

(The Lord hath been mindful of us)

Jill Malin, soprano
Ryan Turner, tenor
Jonathan Barnhart, baritone

—INTERMISSION—

Missa Brevis in A Major, BWV 234 — Bach

Gail Plummer Abbey and Roberta Anderson, sopranos
Katharine Emory and Susan Byers Paxson, mezzo-sopranos
Gerald Thomas Gray, tenor
Donald Wilkinson, baritone

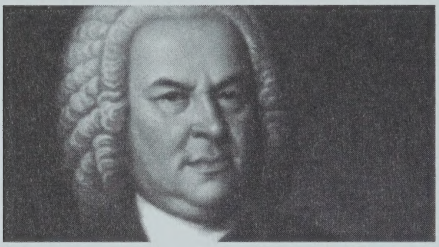
The program will run for approximately one hour and forty-five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Program Notes

Miniature Masterpieces

The Sonata for Two Flutes in G was composed around 1720 when Bach was employed as Capellmeister at the court of Prince Leopold of Anhalt-Cöthen, and also exists in a version for viola da gamba and harpsichord (BWV 1027). It is a trio sonata, a genre in which two equal



J. S. Bach

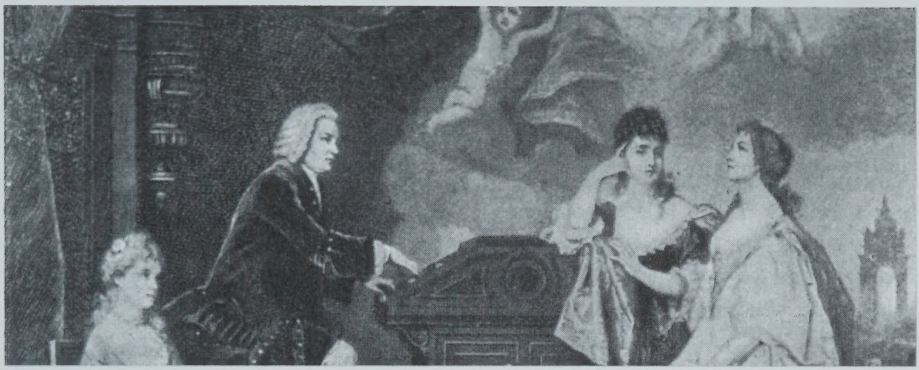
upper voices, in this case, two flutes, sound over a basso continuo. In the opening Adagio, the two flutes imitate each other while the continuo plays an even succession of 8th notes that highlight the gentle 12/8 meter. The second movement, which is in a lively triple meter, is an animated dialogue between the two flutes. The third movement, in the key of E Minor and marked "adagio e piano," provides a complete contrast to the preceding one. The rising arpeggios in the flutes that outline an ever-changing succession of harmonies, lend this movement a "searching" quality. The dance-like finale is a lively fugue.

"Der Herr denket an uns" is one of the earliest of Bach's 200 extant sacred cantatas. Composed in 1707–08 when he was employed as an organist in Mühlhausen, it was intended for a wedding celebration. It is based on Psalm 115, verses 12–15, and is scored for a small ensemble: soprano, tenor, and bass soloists, 4-part chorus, 2 violins, viola, and continuo.

The piece opens with a highly melodic sinfonia that radiates quiet joy. The dotted-note thematic material, pervasive imitation between the 1st and 2nd violins, and suspensions (dissonances formed by two adjacent notes sounding simultaneously), recall the sinfonias of Corelli. The "walking bass" (a steady succession of

A BACH PARODY

Bach, like other composers of his day, often recycled music he had composed earlier, a procedure known as "parody," which carries no pejorative connotation in this context. There are two types of parodies in his music. One involves fashioning a new text to fit preexisting music, the other, adapting existing music to fit an extant text. For the arias and choruses of the "Christmas Oratorio," the foremost example of the first type, a poet wrote new texts that followed the structure and meter of the texts of three secular cantatas, and Bach modified the music as necessary. The Missa Brevis in A major exemplifies the second type. The text of the Latin Mass was a given, of course, and Bach sought out arias and choruses from his cantatas whose text and music lent themselves to adaptation for particular sections of the Mass, then revised the music as needed to fit the Latin words.



A posthumous portrait of Bach in performance

even 8th notes) in the continuo suggests that this movement served as the processional.

The second movement is a joyful 4-part chorus accompanied by strings and continuo. After successive imitative presentations of the first phrase, "Der Herr denket an uns" by the sopranos and tenors, followed by the basses and altos, the sopranos initiate a fugue based on the phrase "Er segnet das Haus Israel," and the altos, tenors and basses enter in turn. The movement closes with a brief return to the opening.

The soprano aria that follows is in the key of A Minor, in A B A ("da capo") form. Bach highlights the word "segnet" ("blesses") by setting it as a melisma (many notes sung to a single syllable). In the brief "B" section he humorously illustrates the opposite meanings of the words "Kleine" (a child) and "Grosse" (an adult) by setting them in contrasting high and low registers.

The fourth movement, a duet for tenor and bass, is in triple meter in the key of C major. The two soloists imitate each other in the first two vocal sections; in the third, the rapid repetitions of "je mehr und mehr" ("more and more") vividly project the meaning of the words.

The joyful concluding chorus is in two parts, the first of which consists of a succession of homophonic statements of the phrase "Ihr seid die Gesegneten des Herrn...", to the accompaniment of 16th-note figuration in the orchestra, and the second, a loosely-constructed choral fugue on the word "Amen."

"Der Herr denket an uns" is one of the earliest of Bach's 200 extant sacred cantatas. Composed in 1707-08... it was intended for a wedding celebration.

The **Missa Brevis in A Major** is one of four short masses Bach composed in the late 1730s and, like them, consists largely of parody movements (see Sidebar). These four "*Missae*", which consist of only the Kyrie and Gloria of the Latin Mass, were performed on high feast days such as Christmas, Easter, Ascension, and Pentecost.

The Missa Brevis in A Major is scored for 4 vocal soloists, 4-part chorus, a pair of flutes, strings and continuo. The opening movement is in three sections that correspond to the three-part text. The first "Kyrie" is in lilting 3/4 time. Following an introductory ritornello that generally follows a statement-echo format, the chorus pleads for

mercy ("Kyrie eleison"), proceeding largely in homophonic fashion.

The introspective "Christe eleison" that follows provides a complete contrast to the first "Kyrie." The basses introduce the principal motive to the accompaniment of long sustained notes in the strings, and the other three voices join in in ascending order, followed by the flutes. The extremely slow tempo gives the impression of time standing still. The chromatic inflections and diminished sonorities near the end of this section heighten its penitential, introspective quality.

In the second "Kyrie," a lively fugue in 3/8 meter, the basses present the subject which begins with a syncopated gesture, punctuated by "edgy" 2-note motives in the strings. Each successive entrance occurs a fourth higher than the previous one, contributing to the rapid harmonic motion of the section.

In the "Gloria," which is scored for alto, tenor and bass soloists, 4-part chorus, flutes, strings, and continuo, four lively choral sections alternate with three contrasting slow solo ones. In the fast sections, marked "Vivace [e forte]," the jubilant mood of the text is reinforced by rapid rising arpeggiating figures in the strings. In the three slow sections which are in triple meter, the vocal soloists present successive phrases of the text, "et in terra pax" and "Adoramus te," in long, sustained notes to the accompaniment of a peaceful lilting theme played by the flutes. In the movement that served as a model for the "Gloria," "Friede sei mit euch" ("Peace be with you," BWV 67/6), Bach's setting presents a vivid contrast between the tumult of the world and the peace ("Friede") believers associated with Jesus. In the final section of the Gloria, "Gratias agimus tibi," the strings join the flutes in their peaceful melody.

The third movement, "Domine Deus," is scored for bass, violin solo, and continuo, and is in the key of F-sharp Minor, in 4/4 time.

The "Qui tollis" which is based on "Liebster Gott, erbarme dich" ("Dearest God, have mercy on me," BWV 179/5), calls for a soprano soloist accompanied by a pair of flutes, and violins and violas playing in unison; the absence of a basso continuo is notable, and connoted innocence during the Baroque. The throbbing repeated notes in the strings, together with the slow triple meter and the minor mode, contribute to the introspective, penitential quality of the movement.

"Quoniam tu solus sanctus," an alto solo accompanied by the violins and violas playing in unison, and continuo, is in the key of D Major in a lilting 6/8 meter. It is a parody of "Gott ist unsre Sonn und Schild" (BWV 79/2).

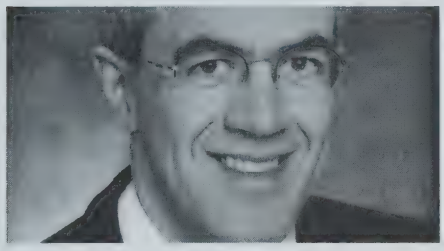
The final movement, "Cum Sancto Spiritu," a 4-part chorus accompanied by flutes, strings and continuo, is based on "Erforsche mich, Gott, und erfahre mein Herz" (BWV 136/1). After a single statement of "Cum Sancto Spiritu," a joyful fugue ensues. The sopranos introduce the lilting theme associated with the phrase "in Gloria Dei Patris amen," followed by the altos, tenors, and basses. The lively 16th-note figuration in the flutes and strings contributes to the exultant mood.

-Mary Greer

Musicologist and conductor Mary Greer is the Christopher Hogwood Research Fellow for the 2002–2003 season. A graduate of Yale and Harvard, she directs "Cantatas in Context," a Bach cantata series in New York City. Her dissertation on Bach's sacred duets is to be published by Scarecrow Press.

Artist Profiles

John Finney, conductor



John Finney has been recognized as a musician of great vitality and versatility in his work with several Boston-area ensembles. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Verdi's *Requiem* and Mendelssohn's *Elijah*. He has been the Director of the University Chorale of Boston College since 1993 and has directed the ensemble on concert tours in major cities throughout the world, including New York City, Dublin, Prague, Vienna, and Rome. He was recently appointed Conductor of the Boston College Symphony Orchestra and given the title of Distinguished Artist-in-Residence at Boston College. Mr. Finney is also Director of Music for the Wellesley Hills Congregational Church. He has been the Handel and Haydn Society Chorusmaster since 1990, and was named Associate Conductor in 1992, directing many of the Society's performances at New England Conservatory's Jordan Hall and Symphony Hall, including Handel's *Messiah* in 1997. Mr. Finney is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is on the faculty of The Boston Conservatory, and taught for six years at the Academy for Early Music in Bressanone, Italy.

Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and period orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Now in its 188th season, the Society has a long tradition of musical excellence. In the nineteenth century, Handel and Haydn gave the American premieres of Handel's *Messiah* (1818), which the Society has performed every year since 1854, Haydn's *The Creation* (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have included collaborations with prominent jazz artists, a series of semi-staged operas, weekend-long festivals, and world and American premieres. The Society's ambitious Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts. Handel and Haydn recently received a Grammy Award for its recording of Sir John Tavener's *Lamentations and Praises.*

Handel and Haydn Society Chorus

John Finney, Chorusmaster
The Cabot Family Chorusmaster Chair

SOPRANO
Gail Plummer Abbey
Roberta Anderson
Jill Malin

ALTO
Katharine Emory
Susan Byers Paxson

TENOR
Gerald Thomas Gray
Ryan Turner

BASS
Jonathan Barnhart
Donald Wilkinson

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Handel and Haydn Society Orchestra

VIOLIN I
Daniel Stepner, concertmaster
Joan & Remsen Kinne Chair

VIOLIN II
Linda Quan
Dr. Lee Bradley III Chair

VIOLA
Laura Jeppesen
Chair funded in memory of Estah & Robert Yens

CELLO
Sarah Freiberg
Candace & William Achtmeyer Chair

BASS
Anne Trout
Amelia Peabody Chair

FLUTE
Christopher Krueger
Wendy Rolfe

ORGAN
Michael Beattie
John Finney

Program Texts

J.S. Bach
CANTATA NO. 196 "DER HERR DENKET AN UNS"
text: Psalm 115, 12-15

SINFONIA

Chorus

Der herr denket an uns und segnet uns. Er segnet das Haus Israel, er segnet das Haus Aaron.	The Lord hath been mindful of us and will bless us. He will bless the house of Israel, He will bless the house of Aaron.
Aria *(Jill Malin, soprano)* Er segnet die den Herrn fürchten, beide, Kleine und Große.	He will bless them that fear the Lord, both small and great.
Duet *(Ryan Turner, tenor; Jonathan Barnhart, baritone)* Der Herr segne euch je mehr und mehr, euch und eure Kinder.	The Lord shall increase you more and more, you and your children.

Chorus

Ihr seid die Gesegneten des Herrn, der Himmel und Erde gemacht hat. Amen.

Ye are the blessed of the Lord which made heaven and earth. Amen.

MISSA BREVIS IN A MAJOR, BWV 234

Chorus

(Gail Plummer Abbey, soprano; Katharine Emory, mezzo-soprano; Gerald Thomas Gray, tenor; Donald Wilkinson, baritone)

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Chorus

(Katharine Emory, mezzo-soprano; Gerald Thomas Gray, tenor; Donald Wilkinson, baritone)

Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.

Glory be to God on high, and on earth peace to men of good will. We praise Thee. We bless Thee. We worship Thee. We glorify Thee. We give thanks to Thee for Thy great glory.

Aria *(Donald Wilkinson, baritone)*

Domine Deus, Rex cœlestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

O Lord God, heavenly King, God the Father almighty. O Lord, the only begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father.

Aria *(Roberta Anderson, soprano)*

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us.

Aria *(Susan Byers Paxson , mezzo-soprano)*

Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.

For Thou alone art holy, Thou alone art the Lord, Thou alone, Christ, art most high.

Chorus

Cum Sancto Spiritu in gloria Dei Patris, amen.

With the Holy Ghost in the glory of God the Father, amen.

2003-2004 Season

An Interview with Grant Llewellyn

Music Director Grant Llewellyn offers a behind-the-scenes look at what's in store next season.

2003–2004: THE ITALIAN SEASON

Grant Llewellyn

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QUESTION: Why an "Italian Season?"
GL: I've spent a great deal of time in Italy, as a student and on holiday. I'm drawn to the Italian people–their warmth, color, humor, and temperament. It's this spirit that I hear and feel in Italian choral and instrumental music.

Q: The season opens with the first fully staged production of Monteverdi's Vespers 1610. *What will that be like?*
GL: In addition to our orchestra and singers, there will be a troupe of Asian dancers - all female - from Korea, China, Indonesia, Bali and Japan. The stage director Chen Shi-Zheng is from China but has worked for the past ten years producing opera in North America and Europe. He'll bring a uniquely Asian perspective to this love song to the Virgin Mary.

Q: What's the scenario?
GL: The Virgin Mary is a revered figure in Eastern cultures. The dancers will use Asian movement and gestures to convey these sentiments.

Q: Tell us about the Roman Holiday program featuring music Handel wrote in Italy.
GL: Handel was intoxicated by the new sights and sounds he experienced during his three-year stay in Rome. It was a very exciting time for him, and it produced some of his most inspired and beautiful music. Many works from that time–like the *Dixit Dominus*–have a terrific rhythmic drive and bright tonalities. The sheer virtuosity that's required of the chorus is extraordinary.

Grant Llewellyn leads the Chorus this past December

Q: For the Baroque Love Duets, why did you choose Sanford Sylvan and Christine Brandes?
GL: When Sandy and Chris sing you're hearing the Rolls Royce's of the vocal world. They are keenly aware of the musical aesthetic and the style of the Baroque period. To have them on our season is something really special.

Q: The Devil's Trill program features instrumental music written during the Italian Baroque? What was the role of the violin maker?
GL: The instruments built in that period–those by Amati or Stradivari–sounded so fantastic that players worked harder and harder to play faster, higher, louder, and softer. Many of the players were composers, like Vivaldi and Tartini. Some of them became travelling superstars of the day, and wrote brilliant display pieces for themselves.

Q: Tell us about the Vivaldi and Verdi program. What's the thread?
The Verdi pieces are centrally inspired by a devotion to the Virgin Mary and the Vivaldi works are also religious. The Verdi pieces are unaccompanied and require a sort of purity and classicism that I think is entirely in keeping with the sacred aesthetic of Vivaldi's Gloria's.

Q: Our chorus usually sings Baroque and Classical repertoire. What is it like for them to make the leap to Verdi?
GL: There's absolutely no difference. Our singers work especially well with period instruments yet also possess a warmth and richness, that I think especially suites Symphony Hall and music by Verdi. What's key is that the voices blend beautifully together.

I look forward to coming to Boston to perform with our instrumentalists and singers more than I do anywhere else.

Q: You've been Music Director for almost two years. Any thoughts or impressions?
GL: I have to say that I look forward to coming to Boston to perform with our instrumentalists and singers more than I do anywhere else. There's a freshness and willingness to work hard and get it right. But beyond getting it right, there is a thrill about performing that I find particularly exciting.

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Aston Magna Festival

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The Handel and Haydn Society's $4.0 million Vision Campaign provides resources to enhance the quality of all performances and to reach new audiences. The Society is also in the midst of a $2.5 million Capital Campaign for permanent endowment and working capital reserve funds. We are grateful to the following donors whose generous, multi-year commitments will guide the Society into the 21st century.

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Saturday, Dec 7, 3pm
Sunday, Dec 8, 3pm

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Friday, Mar 14, 8pm
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Friday, Apr 11, 8pm
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